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TUNE**

SOUTH JERSEY'S ALL MUSIC MAGAZINE

**Free
AUGUST 1992**

**IN THIS
ISSUE**

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Megadeth

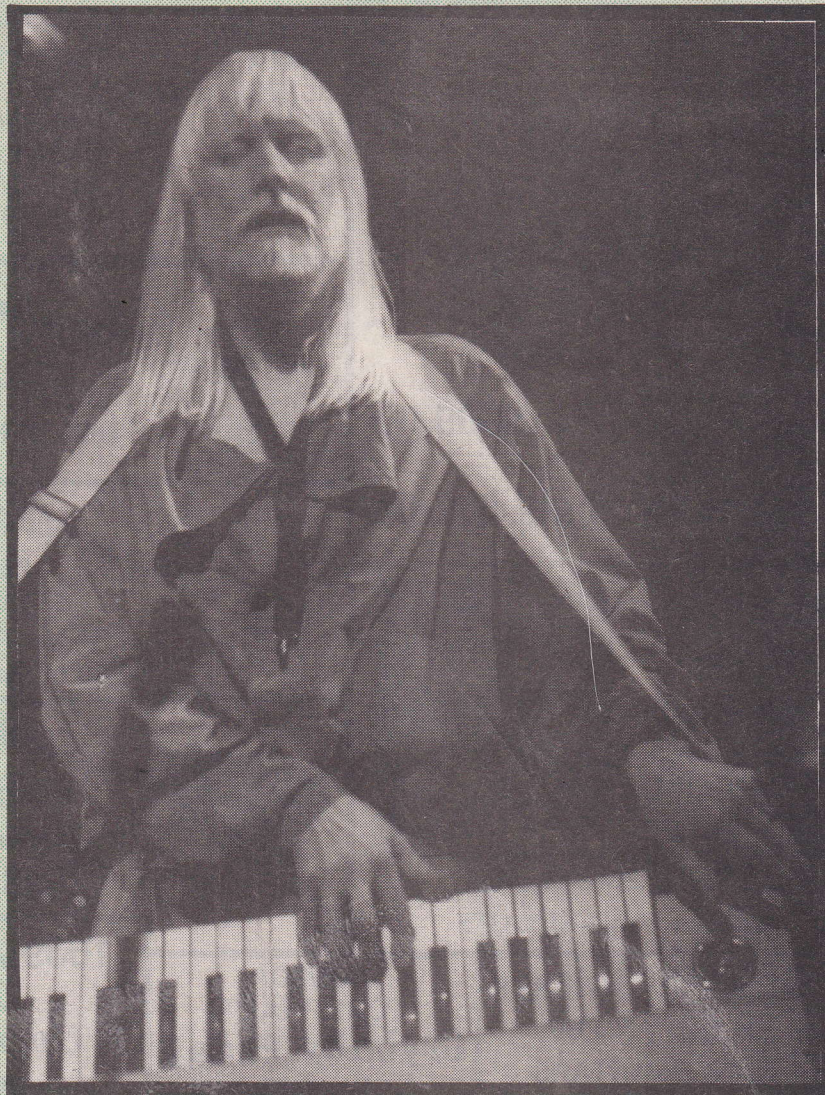
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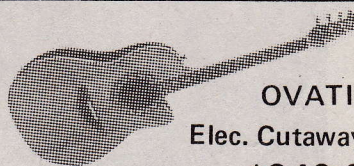
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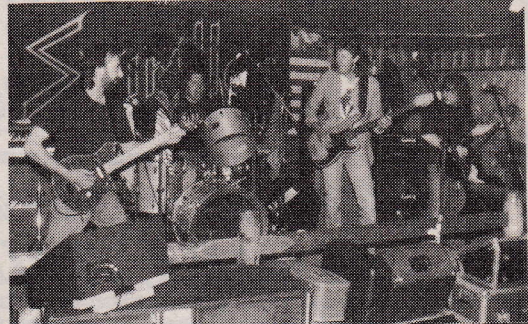
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Sam Ash & Fender Offer Free Guitar Set-Ups

CHERRY HILL, NJ -- On Thursday, August 27, Fender Guitars will bring its Bench Check promotion to the new Sam Ash Music Store located at 2100 Rt. 38, Cherry Hill, featuring Fender's master guitar technician/clinician Jack Schwartz. Guitarists can bring in their electric guitars for a complete set-up, including neck adjustment, string height and a new set of strings. In return for this service, Sam Ash is asking customers to bring two cans of food (or a small, voluntary cash donation) to benefit area homeless shelters.

The Bench Check Clinic will run from 3 to 7 p.m. and guitars will be adjusted on a one-to-a-customer, first

come-first served basis. Only electric guitars are eligible for this promotion, no basses or acoustic guitars.

The Fender promotion is the first in a continuing series of guest appearances and workshops at the Sam Ash Music Store, all of which will benefit area shelters. Other

guests will include drummer Dave Weckl, guitarists Paul Reed Smith, Herb Ellis and Fred Newell of Nashville Now.

The initial beneficiaries of the can collection will be the Peoples Emergency Shelter in Philadelphia and the Good Samaritan Shelter in Camden.

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Small Studio Makes Big Sound With Local Bands

(PHOTO BY ED MASON)



Bob Kimmel, owner and operator of Recording at Leisure, has been working as a musician professionally since age 6 and is presently still working as a professional musician.

Over the last 8 years, Bob has developed an excellent reputation as a recording engineer and producer. Bob and his studio, Recording at Leisure, right here in Somers Point, has become extremely busy with projects ranging from heavy metal to country and western, rap, jazz, radio singles and everything in between. As Bob explains it, the reason his studio is called Recording at Leisure is because he tries to create an atmosphere that is comfortable to work in and the client won't feel as though his recording dollars are ticking away.

We caught up to Bob between projects for a short interview:

In Tune: How do you work with a band that's on a low budget and needs a good demo?

Bob: That's exactly what I'm set up for. Because of low overhead, my location, and I don't have a large staff of other people that I have to pay (I do everything pretty much myself), it's possible for me to keep all of my prices low. And what I usually do is, in most cases where we're doing a project that's beyond on day in and out -- if it's a simple thing, one day in and out, then I've got a basic fee. If we're gonna do a project that's gonna get more involved like a long-term five or six-song demo or an album where we're gonna accumulate a bunch of hours, then what I do is I work out package deals that are all-inclusive. They cover all the hours, all the tape materials, everything in one lump sum. We sit down in a pre-production meeting, where we determine what their needs are going to be, artistically and budget-wise, and I create a deal. I create a package specifically for that client. And I can always be much cheaper than the other studios.

In Tune: What advantages can you offer once the band arrives?

Bob: I think the only real advantage over any other situation that I can offer is myself and whatever expertise I can bring to a project. Technologically, most studios that I'm familiar with are run by people I know, friends of mine even, and have way more equipment than I've got and way more technologically-advanced equipment than I have. A lot of stuff that I have is actually antiquated, to be perfectly honest. What they don't have is me. I think that I bring a certain perspective to sessions that I do, that a lot of other places don't, and I think I have a real toler-

ance for going into long hours if necessary. I don't like to look at the clock too much. The bottom line is that the project sounds good. When they leave with their little cassette in their hand and they take it out and stick it in their tape deck in their car and they're driving down the road away from my studio that they feel like, "Yeah, man, this is the s---," and not like, "D---, did we ever get reamed." I want it to be a real positive feeling from beginning to end. I don't like to cut corners.

In Tune: I've talked to several bands that have done work here and your reputation of the good work you do is spreading. Because of this, how much advance notice does a client need to book studio time?

Bob: Right now, I'm as busy as I've ever been. I am currently in the middle of four different bands that I'm working with, either strictly engineering or producing. On top of those four bands, I'm also working with three other individual artists. In addition to that, I've got various different things that come in and out on a daily basis. So, I'm very busy and there seems to be a two-week buffer. I would say if a client calls one or two weeks in advance, then we'll have a shot at getting a time slot that's comfortable.

In Tune: What's on the horizon for Recording at Leisure?

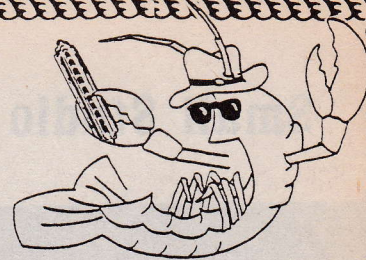
Bob: Well, what's really in store is just more recording, more bands coming in and getting great sounding tapes and albums at ridiculously low prices. Also, I'd like to get involved in more projects from a producer standpoint in addition to and as well as the engineering standpoint.

In Tune: What's the message to clients?

Bob: The bottom line is that they're happy. That's what's important!



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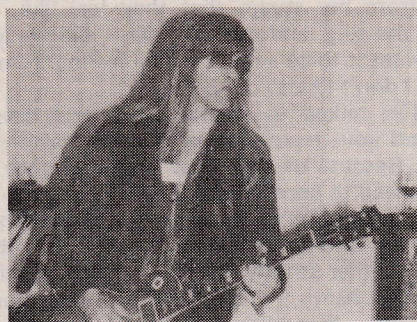
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LOBSTER BLUES SOCIETY CONCERT NEWS



TEXAS HEAT

BY RICK ALMON

LOBSTER BLUES FESTIVAL -- LATE CHANGE!
Due to hand surgery, Bobby Radcliff is unable to perform at the Festival, and we wish Bobby a full recovery. In his place, we were fortunate to be able to book **DARRELL NULISCH & TEXAS HEAT**. Coming up from Dallas, they recently played the Bucks County Blues Society annual R&B picnic, and, of course, I was there, and brother, these guys can smoke! Look for their new album, "Business As Usual," on Blacktop records, tapes, and CDs. Darrell and company will join our already dynamite line-up of **THE NIGHTHAWKS**, **FLAMIN' HARRY BAND**, **MIKE DUGAN & THE BLUES MISSION**, and the **BLUES DOGS**. Don't forget, this is an outdoor event on Saturday, August 8. See our ad in this paper for all the details, and go get some tickets while there are still some left.

The Lobsterman has been very busy attending the BCBS R&B picnic, the Philly River Blues Festival, the Pocono Mountain Blues Festival at Big Boulder, and promoting the Lobster Blues Festival in Manahawkin. I will give you a full report on the "bands that stole the show" for all the festivals in the September issue.

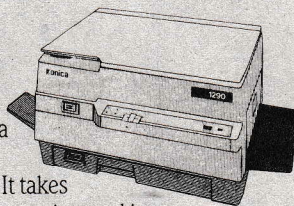
After the Lobster Blues Festival, the Society will be slowing things down a little after a monster summer of bringing big-name blues acts to the Jersey Shore. Our August show at Crilley's Circle Tavern will feature **BILL E. PENN & THE SIDEWINDERS** on Friday, August 21. Some of you will remember Billy and band opening the show for Edgar Winter in late July. A super band with great original songs plus covers of Stevie Ray and George Thorogood, they will keep your feet tappin' all night long. Bill will also play Millers in Tuckerton for us on Friday, August 7. Also at Millers, on Friday, August 15, it will be the area debut of the **CASTLE BROWN BAND**, and on Friday, August 28, the regular monthly appearance by **MIKE DUGAN & THE BLUES MISSION**. Mike is building quite a following in the Tuckerton area, so come on up and check him out.

Our friends **TOO BAD JIM** have been bringing the Blues to Smithville at the Barn on Thursdays. The couple of shows I went to had big crowds, and we hope Too Bad Jim keeps it rolling at the Barn. Hey, Barn Man, the Lobsters love those BIG mugs of beer you have there; they go perfect with live blues bands anytime! Ah, well, it was a busy summer for the Lobsterman, so I think I'll grab my tube, a 12-pack of Bud, and some Nighthawks tapes and go do a flop-and-float in the Wading River. Care to join me?

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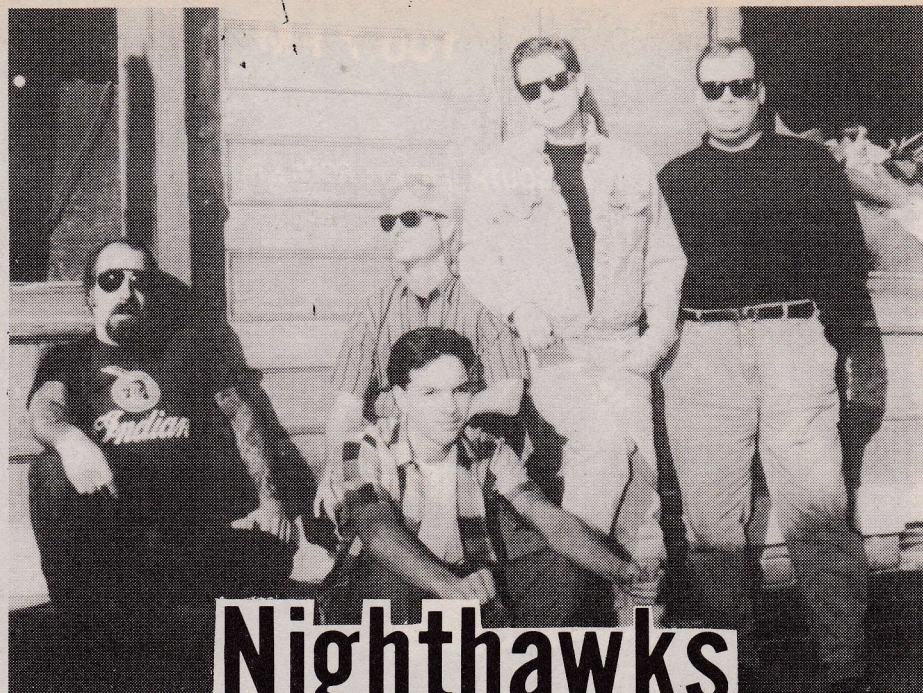
The Nighthawks were born in the spring of 1972 in Washington, DC, when Mark Wenner hooked up with Jim Thackery. With Mark on harp and vocals and Jimmy on guitar, the band started performing in local clubs. Relying heavily on traditional Chicago-style blues, Mark and Jimmy blended an assortment of American roots music into their repertoire. As their distinctive style emerged, their local reputation grew. Jimmy stepped forward as a vocalist.

The year 1974 brought the addition of Pete Ragusa on drums and Jan Zukowski on bass and began a 10-year period of exhaustive touring and recording. The quartet opened shows for, jammed with, and backed up many of the living Blues luminaries during the decade between '74 and '84. Their collaborations with the Muddy Waters band led to the recording of the "Jacks and Kings" albums, and their work with John Hammond added "Hot Tracks" to their discography.

Their second album, "Open All Night," received national attention and was the first of a generation of Blues-based recordings by many bands collectively known as the Blue Wave, including George Thorogood, The Fabulous Thunderbirds, and Robert Cray. The band toured extensively, playing 300 dates a year in 46 states and 10 other countries.

In 1984, Greg Wetzel joined the band on keyboards and played on "Hot Spot" and "Hard Living." Then in 1986, Jimmy Thackery left to pursue his own career. The "Farewell-For-Now" tour drew record crowds and included the recording of both "Live in Europe" and "Backtrack."

In 1987, Mark, Jan and Pete resur-



rected the band, beginning with a series of East Coast and Canadian tours with Elvin Bishop. Enlisting the guitar talents of old friend Jimmy Nalls, a DC, native who established his reputation through the Macon, Georgia, scene with Sea Level and other bands, and the dynamic vocal and sax skills of Jimmy Hall of Wet Willie, the band again started touring the world.

In late 1990, Hall and Nalls opted for other pursuits. Then Danny Morris, guitar, and Mike Cowan, keyboard, both of Blue Note Special from North Carolina, joined the band. The magic was immediate. The sound is closer to the original Hawks, with Mark on lead vocals,

Pete singing more, and a fresh young Danny adding his share.

On January 1, 1991, the band began recording a brand new album at Big Mo Studios in Kensington, Maryland, with Ed Eastridge engineering. The release was scheduled for May 1991 on Tom Principato's Powerhouse label, distributed by Ichiban Records from Atlanta. Coinciding with the release, the Nighthawks, already hard at work regionally, began extensive national and international touring.

The end of 1991 brought the band to a celebration of 20 years of crowd-pleasing, ground-shaking, goodtime Blues, Boogie and Rock and Roll.

TEXAS HEAT-Business As Usual

Soul music -- the Southern staple that combines elements of blues, gospel and R&B -- is alive and cooking in the person of Darrell Nulisch and Texas Heat on their Black Top Records debut, "Business As Usual." But soul is exactly what music fans have come to expect from singer/harmonica player Nulisch since the Dallas native made his Black Top debut as a member of Anson Funderburgh's Rockets in 1981. Through his two-LP association with Funderburgh and his subsequent years (and three album appearances) with Ronnie Earl's Broadcasters, Nulisch was always singled out for his soulful

vocals and biting harp work, as well as his inventive approach to songwriting.

Now, with the launching of Darrell Nulisch and Texas Heat, the full scope of his impact as a singer, songwriter and harmonica player is completely realized with a power and urgency that grabs the listener from the getgo. Joining him on this blues cruise are whiz-kid guitarist Jon Moeller, bassist and former Broadcaster Steve Gomes and ex-Robert Cray Band drummer David Olson. Together they weave a seamless mix of soulful sounds that are great for both listenin' and dancin'.

At the core of "Business As Usual" are an even-dozen songs (nine of which are original) miles ahead of the standard 12-bar and blues shuffles. As songwriters, both Nulisch and Gomes take a refreshing and inventive approach to everyday themes: love lost, love found and personal economy. Instrumentally, the band's tight ensemble sound builds a strong bridge on this foundation, with the Gomes/Olson rhythm section popping a solid groove, Moeller's alternately free-flowing rhythm and staccato lead guitar bursts firing the engine and Nulisch's vocals and harp soaring over the top.

(PHOTO BY ED MASON)



THE DEREK COLE BAND

BY TOM GARGAN

(PHOTO BY ED MASON)



BRIGANTINE, NJ -- The Derek Cole Band took the stage at Crilley's Circle Tavern for the first time on July 17 to a very receptive crowd. After only a few gigs after that, the band is well on its way to establishing themselves as a major musical force from South Jersey. With a strong LP, "Approaching Normal" just released, and some choice playing engagements coming up, (check In Tune future issues) things are looking good for the band. We caught this enthusiastic lot called the Derek Cole Band one night for a chat and we got some insight.

In Tune: Derek, your band is self-named. Is there a reason behind that?

Derek Cole: Actually, I didn't...thinking of the name, I discussed it with the band. It was one of those things I never really thought about. I figured just to name it the Derek Cole Band. I wrote all the songs and all the music and didn't know my band line-up -- so at the time it was just myself, so I just named it the Derek Cole Band without much thought behind it.

Pete Manno: It went from the Derek Cole Project to the Derek Cole Band. It started out as an inspirational project which was his. He financed it and everything and it took off from there and kept gathering energy.

In Tune: Would you say Derek's the ringleader?

Pete: Yes. He's an inspiration. He's unbelievable, man. He can take the same three chords that everyone's been using and with a vocal melody totally change it. Rock 'n roll is rock 'n roll; it's the same chords over and over again. Simple. The music is so simple. It's all in the melody.



DEREK COLE



PETE MANNO

In Tune: Do you have a process to your songwriting?

Derek: I always write my songs from life experiences. Things that have happened in my life. All of my songs are specifically based on a certain event that's happened in my life. I could write a song at four o'clock in the morning or three o'clock in the afternoon. It's whenever they come about.

In Tune: Did you write all of the songs?

Derek: All but two -- there's two songs that I didn't write that Peter wrote the music to. Pete helped arrange a lot of the songs and wrote all the leads. He gave birth to

(Continued on Page 13)

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The Derek Cole Band

(Continued from Page 11)

the leads in the studio.

Pete: I'm the greatest musician in the world who never practices. I study from the best, but I don't get the time to practice. It starts hurting me 'cause when we go out and play with people that are really good, they put me in my place because you can tell they practice. And I know what they're doing and I know I can do it, but it's really hard to turn it on like "that" if you don't practice. Practice is everything. I do have it as a guitar player and I'm not saying I'm great, I'm saying I don't practice, so I



TOM BRANELLA

can't project it all the time. I hope we get on a really good schedule of playing all the time so that I can make up for my lack of practice at home.

Derek: We rehearse a lot. A lot lately.

In Tune: Do you ever get over-rehearsed?

Derek: Yeah, there was a couple of times when we burned out.

Tom Branella: It's not from over-rehearsal. It's from rehearsing the same songs in the same order for a certain show too much. You get to a point where you're just tired. You just can't work anymore. Nothing works. Nothing sounds right. Time to take a break.

Derek: We took a break. From our show in May, which was the beach concert we played up until the Circle show we just did, we took about three or four weeks off because we were finishing up the studio project and I would need Tom for one session and Pete for another session. But as a band rehearsing, we were more concerned about

getting the CD out rather than worrying about our live performance at that time.

In Tune: How did this particular personnel come about?

Derek: Well, I've been playing with Pete for years. We had a cover band together and he was always going to be my first choice for guitar player. As far as Tommy and Artie go, when I originally started this project, I had a different bass player and a different drummer. Things artistically didn't work out with the drummer and as far as bass goes, it was like an omen that Tom came and I'm not knocking the other bass player, but musically and vocally there's no comparison. Tom came in and learned at the studio five of the tunes and laid the tracks down.

Tom: Every track on that tape for me is either the second or third take of us playing the song. Actually, I like doing it that way because it captured my initial reaction to the song. The energy was good as far as I was concerned. I like doing it that way.

In Tune: Tom, you are known for your work with the Bleeding Hearts. Does this band feel different?

Tom: It's very different. Different musicians. It was like a breath of fresh air playing with different musicians.

Derek: You couldn't find a better player if you had to pay him!

In Tune: You don't have to pay him?

Tom: Derek paid me with pistacio nuts and Pepsi (everybody laughs).

Derek: Seriously, Tom has been a big influence on the band as far as professionalism and his ideas with the tunes and the vocals and harmonies. Tom and Artie both will

(Continued on Page 15)

PHOTO BY ED MASON

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The Derek Cole Band

(Continued from Page 13)

have practices just for vocals sometimes and I think vocals is something this band works on a lot.

Tom: It's 50% of the music.

Derek: When Tommy came in, I had artistic differences with our previous drummer, and right away I knew Artie was the next candidate because Tommy and Artie have been playing together for years and the rhythm section's got to be the strongest part of a four-piece band and it was right there and I was like, "thank God," I got the line-up I want; this is it; this is the line-up I've been looking for.

In Tune: Tell us about your backing.

Derek: O'Keefe Productions is our management, our publicity. They've been backing us and pushing us a lot. Lisa Majeski, who's our manager, this band and especially myself owe her the world. I could never repay the things she's done for this band as far as putting us on the map and getting us into circulation. I think I can speak for the band when I say she totally guided us in a professional way where it wasn't a joke. This is our career, this is our lives here, and she took the necessary steps, the right way, not the half-assed way of breaking us into this and to getting us ready for what's gonna come.

Pete: What she says, we do. There's no questioning it.

Tom: Another good thing about having someone manage and handle the publicity; it takes a load off the band. In the Bleeding Hearts, pretty much the band handled bookings, publicity; we handled everything ourselves and it takes a lot of your concentration away from the music and the band.

Derek: All we have to worry about is playing our music.

In Tune: What is the goal of this band?

Tom: The ultimate goal, of course, is to get signed and get a record deal.

Derek: I think the main objective, at least my main ob-

jective for our music, is to be able to communicate for people. I'm not talkin' playing our music for dollars and cents because that's the last thing on my mind is the money. I'll spend all the money I have in order to get my music out because it's a different level when you can communicate with someone through your music. And when somebody's listening to your tunes and they can really relate to it, I think that's a "high" all itself.

Pete: We're not rocket scientists, we're not doctors, but we can inspire rocket scientists and doctors. As long as it's from the heart, and we know what's from the heart, it should go well.

In Tune: Derek, do you have a favorite song of yours?

Derek: Yeah, I do. My favorite song is Baby Wants To Rock.

In Tune: Why?

Derek: I think the energy and the groove to the tune is a song that everyone can relate to. You don't have to like any kind of music to like that song. I think it's the best song on our album. I think it's a crowd-pleaser as well.

In Tune: Your band seems like it's off with great thrust and things look promising. What would you like to tell people in South Jersey?

Derek: I'd like everybody to check out our music because I think it's real versatile. I think a lot of people could communicate with what the band is singing about and our performance is straight from the heart; it's not just gimmick or anything. We sing our songs because we mean 'em. I hope all the people in South Jersey and hopefully the rest of the country will listen to our tunes because we really have something to offer.

Look For FREE Cassette Tape Offer From
The DEREK COLE BAND on 'PAGE 23

(PHOTO BY ED MASON)



ART BRANELLO

(PHOTO BY ED MASON)



WINTER IN JULY!

BY GENO WHITE

Edgar Winter. Texas. The Lone Star State. That's Edgar Winter. One man with a sound and heart as big as Texas. White, very white, a blizzard of crystal clear ice hails that cover you with great music.

Edgar Winter tore it up at Crilley's Circle Tavern on July 24th with the same energy as White Trash 20 years ago. Offstage, he still has that rock and roll heart, a man with total solo power, but who also loves his fellow man and fellow musicians. Following is the interview that took place just before showtime and Edgar showed all the grace and beauty of the legend he is.

Geno: Just to start out, your first album was jazz, you had something worked out with the label. You wanted to do a jazz album before you had to start doing some rock; is this true?

Edgar: Well, I don't refer to it as a jazz album. I do have jazz and classical background. But one of the things that I hoped to accomplish when I started out was to overcome some of the barriers, those seemingly nonsensical barriers that exist in music where people are so isolated, just in terms of like, why can't country people appreciate jazz and why can't classical people get into rock, so what I was

trying to do with the Entrance album was to sort of try to integrate those forms and have something that had a little jazz -- had a little classical in sort of a rock format. And I definitely didn't want to do a formula type album. And, yes, I did have that deal. I signed with Clive Davis. He said, "You have a free hand to do whatever you want on your first album," with the understanding that I would do something that was going to be more radio-oriented later, and I appreciate that to this day. Because usually it's the reverse. Usually they say -- give us a couple of commercial albums and then we'll let you take it out where you want to go. But I don't feel I ever would have made that album if I hadn't been given that opportunity then. That was a totally innocent album.

Geno: That's beautiful! Is there any jazz things in the vaults then? Anything recorded that's totally jazz?

Edgar: No. But since you seem to be interested in that aspect of what I do, I've got my home studio together now, which will afford me the opportunity of doing all of this weird, off the wall, bizarre music that I would never get a chance to go in the studio and do. And a lot of it is going to be jazz. I did some jamming with Chick Corea; his manager, Ron Miles, has a label. The concept of that label is to give artists a chance to do the things that major labels basically would not allow them to do, to stretch out. At some point, I might do an album on their label. I probably would do the majority of it at home.

Geno: Previous to the new set-up at home, did you prefer composing on piano or synths?

Edgar: I like to compose entirely mentally. I usually don't like to sit down at any instrument, because I find when I do that, if I sit down at a piano, I'll do a piano-oriented song. When I want to write a guitar-oriented song, I imagine myself as though I were playing guitar. But what I really like to do more than anything is to just visualize music without any instrumentation. I like to try and just hear music in my head and then figure out what it was. That's my favorite way to write. And I have a workstation that I carry around on the road. We have been writing things on the bus and rehearsing them in the rooms and at soundchecks. We play on the vehicle while we're moving down the highways. It's a lot of fun to do that, to be able to write a song while you're on the road and going down the highway, and you work it out and you rehearse it at soundcheck and then play it the next day -- that's what I think having a real band, a real rock and roll band -- that's the spirit of rock and roll.

Geno: So you're having pretty much total control over your whole thing now?

Edgar: Well, yeah, inasmuch as I suppose anyone ever does. I feel that if artists abdicate that responsibility, it's, so to speak, on their head. I get tired of people complaining about how the music business is taking over, and we don't have freedom, and the record companies are so statistical, and they don't care anything about the artistic value and all of that -- the only response you can give to that, if you feel that way -- make some good music! That's all I've ever tried to do and going to continue to try to do. I have nothing against pop music and commercial music. I like a lot of it, and I know that like people tend to think -- you hear the word commercial, you think of selling out. I don't necessarily see that at all. I like all kinds of music, as long as it's good or it's honest, and as long as it comes from your heart, and there's something real that's there; then you know, that's what music is.

Geno: Speaking of all this, is there anyone you haven't worked with that you'd like to?

(continued on page 27)



(PHOTO BY ED MASON)



(PHOTO BY ED MASON)

MARKSNEWS

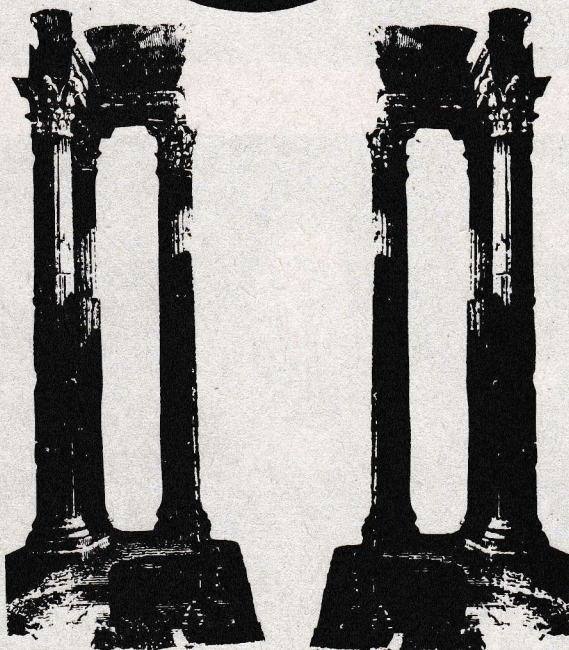
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ENUFF Z' NUFF SIGNS WITH ARISTA RECORDS

LABEL DEBUT SET FOR SEPTEMBER '92

Enuff Z'Nuff has signed a recording contract with Arista Records and are presently at work on their debut album for the label. The album, tentatively titled "Animals With Human Intelligence," is slated for a September '92 release date and is being co-produced by Richie Zito and the band. The band consists of: Phil Kaffel (engineer), Chip Z'Nuff, Richie Zito, Vikki Fox, Donnie Vie and Derek Frigo.

T-BONE BURNETT RELEASES NEW ALBUM

EMBARKS ON SOLO TOUR; FULL BAND TOUR SET

T Bone Burnett has just released his second Columbia recording entitled "The Criminal Under My Own Hat," an album the Indianapolis Star calls "his best to date." It features Jim Keltner, Mark O'Connor, Jerry Douglas and Mark Ribot.

T Bone Burnett is widely recognized as an original, distinctive talent. His visionary music blends country, blues and folk with intelligent, wryly topical lyrics in unique arrangements. He's produced, written, played and sung with the likes of Bob Dylan, Roy Orbison, Kris Kristofferson, Sam Phillips, Elvis Costello, Bruce Cockburn, Marshall Crenshaw, Peter Case and Los Lobos, among many others.

Geoffrey Himes from the Washington Post called T Bone's current solo acoustic tour, a "tremendously focused and powerful performance."

THE ALLMAN BROTHERS BAND

RETURNS TO MANN MUSIC CENTER

Far, far away from being a nostalgia act, The Allman Brothers Band is as powerful and potent in 1992 as they were in 1972. Perhaps more so. Reformed in 1989, The Allman Brothers Band released two albums, "Seven Turns" and "Shades Of Two Worlds" and toured rigorously, reestablishing themselves as a powerhouse studio and live unit. The band consists of: Gregg Allman, Dickey Betts, Warren Haynes, Allen Woody, Jaimoe, Butch Trucks and Marc Quinones. Catch them at the Mann Music Center, 8 p.m. on August 22.

"TUNE IN" OR TURN OFF!

TEXAS HEAT

(continued from page 9)

This can be heard to best advantage on such tunes as "Count On Me," "Just Around The Corner," "Beggin' You To Leave," "Inside Out," and the title track, among others. Also worth noting are Nulisch's strong delivery on two songs long-associated with James Carr -- "Love Attack" and "Pouring Water On A Drowning Man" -- in which Carrell

more than holds his own with one of the great soul singers of all time.

The mark of any good band is the ability to shape a sound as its own. Darrell Nulisch and Texas Heat have distilled the essence of soul into an infectious, highly-listenable music that carries a brand totally unique to this talented quartet.

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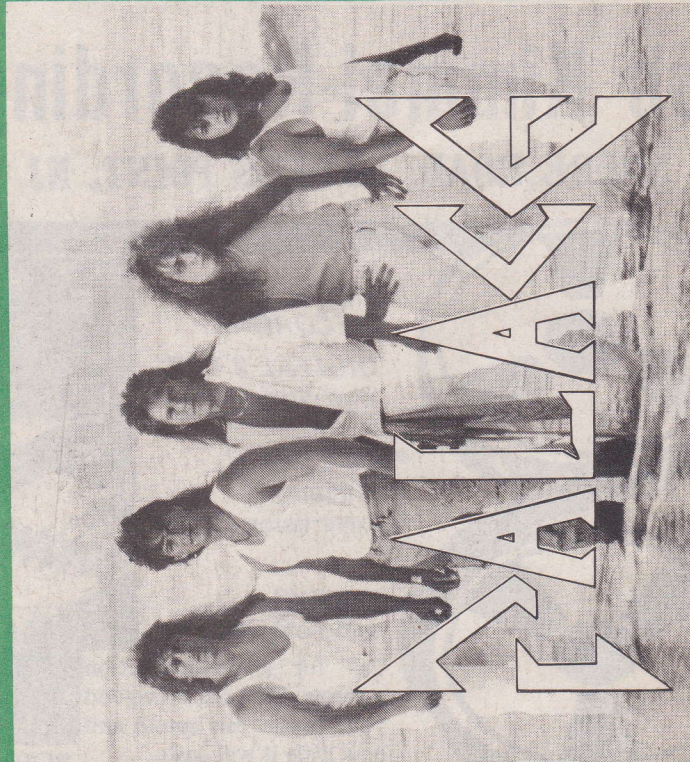
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(PHOTO BY ED MASON)



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SWINDLER-No Nonsense Rockin at Brownies in Bargaintown.

(PHOTOS BY ED MASON)

SWINDLER



DAVE LANDIS



Art Goldfarb (left) and Dave Landis take the stage with fun in mind.

BY GINA MASON

If you get a chance to check out the band Swindler, you might see some familiar faces from bands in the past, like Mr. Hyde, Voyager, Star Riders, and Crosswinds, just to name a few. However, the band decided to make a change from their younger days and leave the seriousness behind. Now they hit the stage with fun in mind. They're a "no frills" band, with no elaborate costumes to hide their true personalities, no fancy footwork to exceed their audience's. What you see, is what you get.

Two of the members, Art Goldfarb on guitars, and Bob Grant on drums, have been with the group since it originated almost four years ago. After taking a two-year

sabbatical from the band scene, Michael Vassallo joined in the fun, on guitars and lead vocals. At this time, Dave Landis also became a fellow crony, on bass.

After sitting in on a jammin' practice, *In Tune* got a chance to chat with the guys.

Gina: How did you come up with the name Swindler?

Bob: I was watching TV one day, and I think I was watching "Gunsmoke" and some guy said, "you're a swindler." I said, "Swindler," and everyone said, "Yeah, sounds pretty good."

Gina: What is it that sets you apart from other bands?

Bob: We concentrate on our sound, our individual set-ups are up to par.

Gina: Do you like to put your own style into your music?

Art: Somewhat, yeah.

Dave: We like to do things that challenge us as musicians.

Gina: What do you consider your style?

Art: Vintage rock to like, almost metal, I guess.

Bob: We try to please because we do a lot of covers; you have to kind of be people-pleasers, so they appreciate you.

Dave: Like, Mike will go out and ask, "What do you want to hear?"

Mike: That's actually what I do. I step up to the microphone, in the middle of the set. "What do you want to hear?" and somebody yells something. I say, "O.K."

Bob: And then we play what we want to play anyway.

Mike: Actually, the trick is if you get five people yelling and four of them yell something that you don't do and one yells something you do, then you say, "You got it." It fills the request. We try to do stuff that we kind of like, but every once in a while, we do something we don't like and then when the crowd likes it, it becomes one of our favorites.

Gina: Do you have any personal favorites?

Art: Metallica and Ozzy, basically.

Mike: Everybody in this band listens to different types of music. Like Dave has his favorites on the list, so if we need a rock 'n roll song, Dave usually has something because he likes basic rock 'n roll. If we want a real heavy song, you could look to me because I'll always have a heavy song on the horizon. Bob, he likes everything from the Stones up until something that catches his fancy; he's always got a sleeper song. And Artie's always got something that's nice and technical, something that's good for playing guitar to.

Gina: What's the best feeling when you're up on stage?

Bob: Dedication, the tightness, we know we're tight. We all look at each other and we laugh and that's why we have a good time, not being tense.

Mike: We just try to do stuff that's good to listen to and good to dance to. We're not going to keep you dancing constantly, but I see people's heads boppin' when it's a good song. We walk into Brownie's, for instance, we'll be there the first set, somebody screams, "Metallica" or "Ozzy," I'm like, "hold on, give us a couple of hours and we'll get into this, all right? For now, we're gonna do 'Cocaine'."

Bob: Not literally.

Gina: What would be your choice location to play?

Mike: I'd like to have a steady gig at a Kentucky Fried Chicken, cut down on the food bills; people would be throwing chicken at you, instead of bottles.

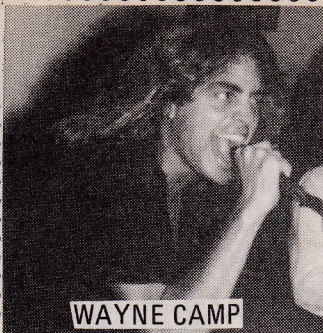
Well, if you hear of any Kentucky Fried Chickens booking rock bands, inform Swindler. Otherwise check them out at Brownie's on the 7th through the 9th of this month. Don't be afraid to shout out your own personal favorite. You may find the end result quite impressive. I did!

August 1992

IN TUNE



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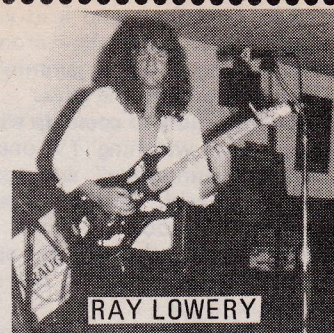


WAYNE CAMP

SAHARA

BY ANDI SENSIBA

(PHOTOS BY ED MASON)



RAY LOWERY

I was under the impression that "cover bands" have a reputation for being musically derivative and all sounding the same. It was a real pleasure to have this misconception erased at Diamond Dees last Saturday night by four guys who call themselves Sahara.

Although three of the band's four members, lead guitarist Ray Lowery, bassist John Harrigan, and drummer Dan Gaskill have been playing together in a variety of different projects for about three years, their lead vocalist (Wayne Camp) came into the picture only one year ago. In that short period of time, they have become a tight-knit family and perform as though they have been together forever.

When I asked the guys how they came up with their names, they explained that they think of the Sahara as "hot and always changing" and all agreed that it was a name that suited their musical style.

What I found most refreshing about Sahara was that although they do play other people's music, they take the time to give it their own sound. In addition to giving their own sound to old favorites like "Come Together" by the Beatles, and "Nothing But A Good Time" by Van Halen, they also do a wide range of covers spanning from Ozzy Osbourne's "Crazy Train" to "Gimmie Three Steps" by Lenard Skynerd. So they provide a little something for everyone.

Another impressive part of the show was the more challenging covers that they performed, like "Rock-n-Roll" and "The Immigrant Song" by Led Zeppelin, to which they added a unique sound. When I complimented them on this, they explained that they like to take old classics and modernize them, or in the words of lead vocalist Wayne Camp, "make them raunchier."

One unexpected treat in the third set was the performance of "Say Your Prayers," which is one of their originals. Although "Say Your Prayers" sounded like a heavy, straight-forward, party song to me, Ray explained that it was not the heaviest of their originals. Like the covers they play, their originals range from ballads like "Angel In Your Dreams" to songs that he later described as "balls to the wall" hard rock. "Say Your Prayers" falls somewhere in the middle of their musical range.

Considering all the different styles that they combined into one show, I was curious to know what musicians they found most influential. This was not a question that it took them long to answer. Dan mentioned that both Poison and Motley Crue had a strong impact on their style, but the most noticeable influence, by far, is Van Halen.

All influences and critique aside, my overall impression of the show was that they're a band that plays together because they enjoy getting their energy out through the music and, above all, they're in it to have a good time and to provide a good time for whoever takes the time to check out a show, which I would recommend.



Rockin at Diamond D's Lounge



DAN GASKILL



JOHN HARRIGAN

EDGAR WINTER

(continued from page 17)

Edgar: A number of people. Ray Charles, probably my biggest influence and idol. I love Ray Charles and Aretha Franklin. Bruce Hornsby I like a lot now. Michael McDonald is one of the favorite people that I have had a chance to work with and would like to do some more things with.

Geno: Do you still live close to Johnny?

Edgar: No. We moved out to Los Angeles about two years ago. I had lived around the N.Y. area for about 15 years, and I'm originally from Texas. So I'm sort of like a New York Texan living in Beverly Hills.

Geno: One last thing; got anything new coming out soon?

Edgar: Yeah, we're working doing our pre-production. As I mentioned, we're writing these songs on the road and we're doing a presentation for Atlantic. As soon as we get through this tour, that's what we're going to concentrate on, is getting the record done.

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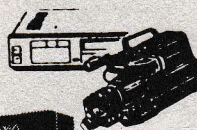
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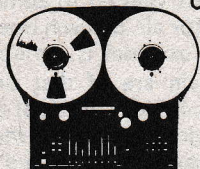
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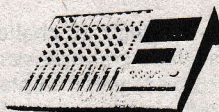


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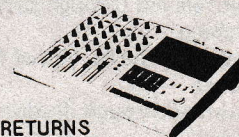


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Skinny Puppy Performs Last Rites

BY MEREDITH KAUFMAN



PHILADELPHIA —

The Reach
 Music relayed through performance spectacle
 Searching
 A leap into the psyche of Ogre
 Twisted
 A journey through illusion and delusion
 Static
 Confusion conveyed on a movie screen
 Anger
 The realization that drug euphoria is short lived
 Faces
 Transformation of self
 Masks
 The monster of drug addiction
 The Cry
 Grasping at sanity just out of reach

These are just some of the images one can plan on witnessing at a Skinny Puppy "concert." I use the word "concert" in its loosest sense because although they are a band touring in support of their latest release "Last Rites," don't expect to see a bunch of rockers wielding guitars, crooning into mikes and hopping up on amps. What you will see is a magnificent work of art, battling

thought and searing emotion displayed by Ogre's theatrics with help from a video screen, virtual reality set-up and a grotesque "tree" hung with chains, masks, and other objects. The surrounding audio is provided by percussionist Cevin Key and keyboardist Dwayne Goettel, and serves to enrapture the audience aurally. In Tune had the unique experience of catching their show at the Trócadéro in Philadelphia in June.

Finding the whole scene extremely hard to verbalize, I spoke with Cevin Key to try and get a better idea of what was going on behind the performance.

M.K.: I'm very excited about asking you a whole bunch of questions, so maybe you can clear up my head.

Cevin: All right . . .

M.K.: Would you be able to describe for me the theme of the show?

Cevin: That's a little difficult to describe, to nail it all down, because there are a lot of doors being opened for people to be exposed to things that are applicable to their own situation in a sense. For Ogre, it is a personal journey. In this trip, it has a lot to do with being taken over by drug addiction and a lot of problems in that area and beating the whole thing. It has a lot to do with starting in one area, being consumed and then shedding it. There is a bit of a positive ending, for what it's all worth. It's always been a journey for us in our stage show, exposing negative things for a positive outcome.

M.K.: How do the set pieces work into that context?

Cevin: There are certain manifestations of Ogre's personality. The carousel is certain amounts of different feelings and personalities that he more or less feels he has become over the years. He fell into a really bad drug addiction situation for about six or seven years, where I know at the end of it all, he felt as though he wanted to come back and really dispose of it once and for all. So each one of his little personas on the spinning carousel is some sort of persona that represents a certain era of that time. In reality what is happening is, on one side we've got a situation where we are dealing with virtual reality in the sense of a drug, in the sense that it captivates him and brings him back time and time again, and each time he comes back, there are certain side effects. The side effects eventually consume him and he transforms into everything he despises. At the end, he is able to shed that skin and go on to a hopefully more positive future.

M.K.: How does the music fit into the overall performance?

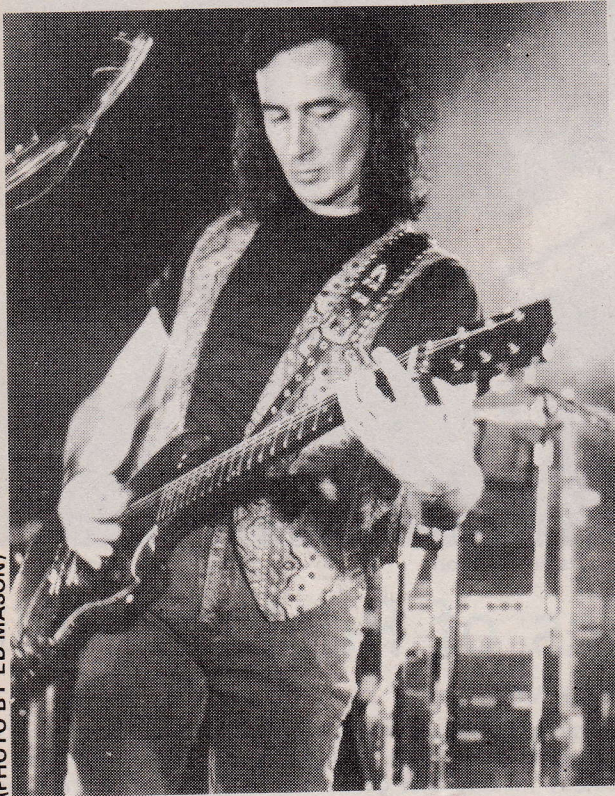
Cevin: There are a whole bunch of challenges for our live show in the sense that there are three people and each individual is required to come together in his own area for the live show. We are definitely a very studio-oriented band. We spend a lot of time on meticulous detail, on sound creation and creation of the music. When it comes to a live situation, we are challenged to condense a whole pile of things that we would normally take months and months doing, into an hour and five minutes which is a real challenge. There was about six months of pre-production on the musical end and we largely determine the songs in a set list type of order that will be able to be theatrically expressive and have a theme.

M.K.: Back to the theme . . .

Cevin: I roughly understand what Ogre is coming up

(continued on page 36)

RTZ Returns To South Jersey



BARRY GOUDREAU



BRAD DELP

BY JANINE BECHTEL

WILDWOOD, NJ — The Oasis Club in Wildwood marked the scene of RTZ's return to South Jersey. The band played a midnight set on Sunday, July 12, with the opening act being the local band NOW.

It was evident as RTZ's performance time was approaching that they would be taking the stage to a much smaller than usual audience. Nevertheless, the band emerged on time and played an unforgettable set of new tunes from their Giant release "RTZ -- Return To Zero" album as well as some old favorites from the past Boston albums of the late '70s.

The opening song was their cover tune, "Return To Zero," which brought the crowd to their feet and rocking. It was evident from the start that Brad Delp, former lead singer of the band Boston, has an incredible stage presence. As the band played each song of their album,

Brad was shaking hands and smiling at fans, young and old, who had come to view their performance. Along with Brad, former Boston guitarist and bandmate of Delp's, Barry Goudreau, held the crowd's attention with the other RTZ favorites -- "Face The Music," the current release "All You've Got," and the band's beautiful tear-herking ballad, "Until Your Love Comes Back Around."

I could tell that with such crowd appeal, this unrecognized band from Boston will be going up the charts with future releases and such incredible talent.

Along with the chemistry between Delp and Goudreau, all the members, including Tim Archibald, one of Boston's best bass players; keyboard player Brian Maes, who wrote the band's top 10 ballad; and drummer Dave Stefanelli, in this writer's opinion the best in his field -- have a goal: to make music that they enjoy playing.

Throughout the concert, Boston tunes, "Long Time" and "Let Me Take You Home Tonight," were played. As the band left the stage, they were promptly called back for an encore in which the flip-side of the "All You've Got" single, "Livin' For The Rock 'N Roll," was played. As RTZ left the stage for the final time that night, I thought to myself as I have done after seeing the band two other times, they sound as remarkable live as they do on their CD.

While talking to band member Dave Stefanelli, I learned that the band is now doing their live shows minus the two female back-up singers, Patty and Mary, who had previously toured with the band. Dave also told me that a new RTZ album is in the works for release next year. I feel that with more publicity and air-play, this group of five from New England will be as big as their parent band.



Dave Mustaine

Nick Menza

David Ellefson

Marty Friedman

MEGADETH-The Politics of Rock 'n Roll

BY MEREDITH KAUFMAN

NEW YORK — Every once in a while, you find a band that doesn't fit the average rock 'n roll persona. They have a style that younger bands seek to emulate, their musicianship is strong, and they have been around for a number of years and have established a following, but there is something that sets them apart, something that makes them different. One of these bands is Megadeth.

The difference here is most evident in the lyrics, which are highly political. The band is also involved in Rock The Vote, a movement aimed at getting 18-24-year-olds to voice their opinion by voting. Lead vocalist Dave Mustaine was with MTV at the Democratic National Convention as their spokesman. Their new album, *Countdown To Extinction*, was released the week of the convention; coincidence? ... I'm not too sure ...

We spoke with bassist David Ellefson about Megadeth's political standing and the timeliness of their new album.

M.K.: *This album is extremely socio-political; did you mean it to be?*

D.E.: Well, we've always been deemed a political band because we write lyrics about things that people don't want to hear about. Basically, we write about what we perceive to be the truth and a lot of people who refuse to look at things for what they really are, for face value, look at our lyrics like we're being real downers, and we are being pessimistic ...

M.K.: *I think they are pessimistic, but true ...*

D.E.: I think they are real true, and things get worse before they get better and I think that we are a band that is part of the solution rather than being part of the problem. The problem will continue until you take a look at it. We're not out to save the world, we're not up on our soap box and preaching, we are just writing lyrics about things that are interesting to us rather than about a lot of the other things that mainstream heavy metal and hard rock

music sings about, which isn't much. I guess that works for some people, but as long as we have a good beat and a catchy melody that goes along with our lyrics, then the people that don't really want to get into the lyrics that deep can also like our music.

M.K.: *Is there an overall theme to the album?*

D.E.: Not really, it's not a concept album.

M.K.: *It just seems that the whole album is talking about the downfall of society.*

D.E.: Because the album is called *Countdown to Extinction*, people are immediately going to think that; what the song is really about, Nick was reading something in *Time/Life Magazine* about how people would take endangered species out into the desert in Texas, keep these animals caged in fright, and shoot them at point blank, and then hold it up and take a picture next to it, and the photo looks like they could be anywhere. They could be on safari in Africa, and how screwed that is, how wrong that is. If you are going to go out on safari and hunt an endangered animal and you want the trophy and the pelt, then go on the safari, don't do a canned hunt. That was a title that I had, that I gave to Nick to use for his lyrics that he wrote; my titles and my lyrics are very general and across the board. Perfect example is *Countdown to Extinction* which is used for Nick's song can also apply to the state of the affairs of the world right now. Mankind is the most brutal of all species on the face of this planet. There are species that are way bigger than us, that could consume us in two bites, but the thing is, is that those animals that are bigger than us, they only ruin and destroy things when they are hungry. It's purely out of a survival instinct. Mankind doesn't give a sh** about survival; it is totally self-seeking. We will do almost anything to get over on our brother for our own personal gain.

(Continued on Page 36)

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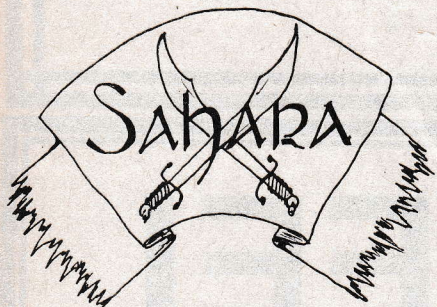
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August

7... Brownie's Lodge
8... Brownie's Lodge
9... Brownie's Lodge
11... Brownie's Lodge



August

8... Diamond D's
29... Diamond D's

The Triple X Band



August

1... Diamond D's	14... Diamond D's	29... Brownie's Lodge
2... Brownie's Lodge	21... Diamond D's	30... Brownie's Lodge
8... Lenape Inn	22... Lenape Inn	September
9... Brownie's Lodge	28... Brownie's Lodge	1... Brownie's Lodge

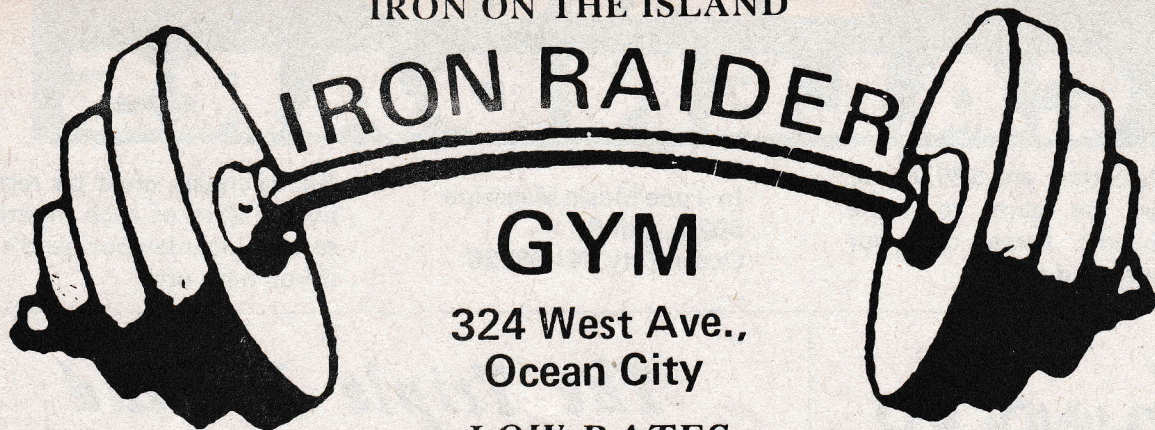
LARRY HICKMAN

AUGUST

6-Parvin's State Park-Bridgeton
7-Absecon Yacht Club
8-Black Cat-Absecon
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14-Reno Nevada-Lost Canteena
15-Reno Nevada-Lost Canteena
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22-Henry's-Wildwood
28-Black Cat-Absecon
29-Black Cat-Absecon



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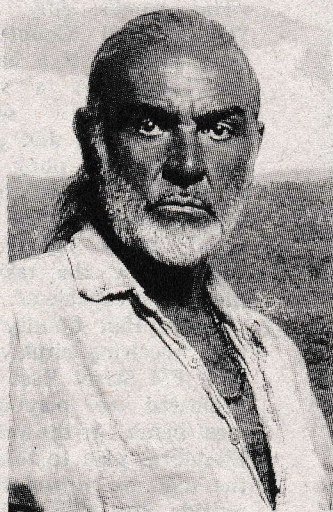
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VIDEO REVIEW

By Joann Taylor



MEDICINE MAN
Available 8/19

Written by Tom Schulman (Dead Poets Society) and directed by John McTiernan (Die Hard, Hunt for Red October), this hit stars Sean Connery and allows him to do what he does best, action. Connery plays an eccentric biochemist working deep in the Amazon rain forest. He is on the trail of a medical miracle -- the cure for cancer. But, he's lost the formula and must race against time to rediscover the serum before developers destroy the jungle. It also stars Lorraine Bracco (Goodfellas) as an equally stubborn and independent biochemist sent to investigate Connery's character.

LAWNMOWER MAN
Available 8/6

Based on a short story by Stephen King, Lawnmower Man stars Jeff Fahey (Body Parts) as a mentally-impaired gardener who becomes a guinea pig of a scientist (played by Pierce Brosnan) who enhances Fahey's character's mental capacity through the use of mind-altering drugs and sophisticated interactive equipment that

generates artificial computer environments known as virtual realities.

FINAL ANALYSIS
Available 8/26

Stars Richard Gere and Kim Basinger, for the first time together since the 1986 cop thriller, No Mercy. Gere plays a successful psychiatrist. Uma Thurman (from Henry & June) stars as one of his patients haunted by a recurring dream and memories of her alcoholic father and his subsequent death in a fire for which she is blamed. Kim Basinger plays her sister who might be able to provide the missing pieces to the puzzle of

Thurman's shattered psyche. Gere gets involved with Basinger which concludes with the murder of Basinger's sadistic husband (played by Eric Roberts). Gere is accused of the murder, as his fingerprints are found on the murder weapon. Final Analysis was directed by Steven Spielberg protege, Phil Joanou (U2: Rattle and Hum, State of Grace).

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THE FLESHLORDS

Dredged up from Cape May, NJ, the Fleshlords churn up the most powerful force to hit the Jersey shore since Hurricane Gloria.

Formed in the winter of 1990, by Russ Conway (guitar), Seth Johnson (drums), Mark Piro (bass), and Michael Esworthy (vocals), the Fleshlords set out to knock the local club scene on its collective lazy ass.

After a month together, the Lords started their assault on the clubs in New Jersey, Philadelphia, and the New York City area, gaining momentum and building a strong following.

In April of 1992, the Fleshlords opened for Caroline Recording Artist "My Sisters Machine" at J. C. Dobbs in Philadelphia. A review of the show

in CUTTING EDGE magazine call the band "absolutely brilliant. A band on the verge of making big waves."

The band's July 1992 debut, "Outta Hell County", a seven song cassette, is a hard rock blitz that showcases a stripped-down, no bull**** sound. The Fleshlords song and style combine the attitude of punk and the drive of straight forward rock-n-roll. The songs "Slave to the Grave", "Big Gun", "New Thing", and "Little Girl" show the raw power that the band is capable of.

"Outta Hell County" has already been receiving airplay on WMMR's 93.3 FM Street Beat show; a show dedicated to playing the area's local bands. As the year goes on the Fleshlords plan to take their act on the road to expand their following outside the area doing shows up and down the east coast.

The Fleshlords are in the process of searching for management to handle the band. Those interested should contact: Russ Conway, 811 Mayflower Avenue, Cape May, NJ 08204; phone (609) 884-8462 or (609) 884-4617.

The Fleshlords are:

Russ Conway - Guitar
Seth Johnson - Drums
Mark Piro - Bass Guitar
Michael Esworthy - Vocals



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SILENT REIGN

Takes South Jersey By Storm

BY PAULA E. DiBERARDINO

Silent Reign...a vision brought together four years ago. Vince Jeminey and Chris Matusieski decided to join forces after separating from their former bands, Felony and Legend. Since that time, Silent Reign has come a long way.

Jeminey gives Silent Reign his unique singing ability and stage performance. Vince is a former member of Felony. Besides his singing, Vince also plays a 12-string acoustic guitar.

Matusieski adds his magical fingers to his electric guitar and keyboards, also giving just enough backing vocals to amaze everyone. Together with Vince, he writes the spectacular songs for Silent Reign.

Since the time Vince and Chris formed Silent Reign, some changes in members have been made. Although new members joined, the music still remains electrifying and extremely energetic.

In October of 1991, Silent Reign took on their first new member, Rob Rossi. Rob is a former member of Lancer and Unicorn. While accepting the role of Silent Reign's drummer, Rob adds some experience and knowledge. Silent Reign recorded a demo tape and practices religiously four nights a week at Rob's home. This place, to them, is known as "The Rossi House of Sound."

Two months later, Silent Reign discovered the completing person for this hot new rock band.

In January of 1992, Silent Reign found their final member, Chris Ritchie. Chris is a former member of Rough Mix. Adding still another unique style of playing his bass guitar and singing backing vocals, Chris gives Silent Reign the final touch.

Here you have the four individuals bringing together their many talents to form Silent Reign.

These members of Silent Reign have been together since January of 1992. From their first performance until now, the band has had a tremendous turnout at every show and hope to have success in the growth of their fans. After just

one month of being together, Silent Reign was already playing in local nightclubs with a total of well over 200 people in attendance.

Some of the songs performed at their shows are: "Follow My Heart," "Ride The Wind," "Run Away Train," "Hang Tough," Whiskey and Wine," "Don't Say Goodnight," "Back to Back," and "Crazy Nights."

Currently, Silent Reign is involved in the Yamaha sound check contest and hope it leads to furthering their career in the music industry.



For more information, and a free tape of their songs, please write to: "Silent Reign," 1018 Sussex Avenue, Deptford, NJ 08096.

Hang tough!



Silent Reign band members are (left to right): Chris Matusieski, lead guitar, keyboards and backing vocals; Vincent Jeminey, lead vocals and acoustic guitar; Chris Ritchie, bass guitar and backing vocals; and Robert Rossi, drums.

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SKINNY PUPPY

(continued from page 28)

against in the live show and what he is trying to present, however, I don't think there is one true definition for it, that I could say this is what we are doing, this is just what we are doing. I think there is a lot of opportunity for an audience to interpret what it is that we are saying and how it may be beneficial to them. It's the same way with the music and the records. The listener has a chance to apply these certain situations and lyrics to their own lives. I've seen it work like that before, where people have written to us and said, "This song helped me to overcome this..." or, "This song evoked this sort of reaction..." when in actuality the song didn't mean all that much to begin with.

M.K.: *I know how I felt watching the performance; how does it feel on stage?*

Cevin: We are consumed with the technology in the sense of being the musicians. I've never seen the whole live show; I've seen parts of it. I've never seen it from out front. I think I would get caught up in knowing what was going on too much, and not really in my area where there is a lot of physical and technical pressures. It has a lot to do with concentration.

M.K.: *There has to be a feeling, an electricity...*

Cevin: Well, a lot of what I get is the reaction from the audience. I can see the audience more than I can see what's going on on stage and I can see the faces of a lot of people who are seeing things...it must be very interesting and inspiring to a lot of individuals. I can see the look on their faces. I think there are a lot of people who are shocked and in disbelief that there is a live act that is in one sense a band and in another sense a lot of theatrics. There are a lot of moments going on that people can't really deal with at the initial onset and I think that after thinking about it for a while, it comes into a more understandable light.

M.K.: *Do you feel that people understand what you are trying to convey or are they simply getting the visual without the comprehension of what's behind it?*

Cevin: I'm not too sure about that because the records really don't have any visual references; they are 100% audio. I think that most of the reaction we get is through the records. The live show is merely a physical manifestation of how we interpret our own imagery in music. I feel there are people who are inspired by the music and we are scratching an area of the brain that other music doesn't.

M.K.: *Can you explain the virtual reality component?*

Cevin: Virtual reality is something we are dealing with in science, it is going to become a "reality"; it is something where you can more or less experience another world or another situation through connections with this machine. It is like a simulator. In our particular case, we are dealing with it as an addictive drug, a situation that beckons you to come back.

M.K.: *What are we seeing?*

Cevin: You are seeing what he (Ogre) is experiencing. He is going through certain side effects. There were certain physical situations happening to him every time he returned to it. It was like the fly, every time he would do an experiment, it would get worse. It was consuming as well as transforming him. When we are dealing with drugs or any other kind of mind-altering addiction, then we are dealing with something that despite the downfalls of it all, you are returning to it, and eventually you are going to have to deal with it, battle it, and at first it will

MEGADETH

(Continued from Page 30)

M.K.: *Sounds like what I say to my friends...*

D.E.: The thing is, we're not here to tell anybody anything, we're not here to preach to anybody, 'cause I'll tell you one thing; I hate it when people tell me what to do. Our whole attitude with our band is attraction rather than promotion. If you like what we say in our lyrics and you like what we say in our interviews about how we turned our lives around, getting off of dope and drugs, if that appeals to you, then maybe you can get something out of what we say, if it doesn't, then turn the page and read something else. Like I said, we're not up on our soap box preaching about how people should do things because the bottom line is it's rock and roll, and people listen to rock and roll to get away from preaching, to get away from what the world is trying to say to them. I can say the same thing about drugs that someone's parents are telling them only they may listen to me because I'm in a position where I may almost be a role model to them. If I say something like that and it looks attractive to someone, then they can take heed and maybe listen to what I say, but I'm definitely not preaching.

M.K.: *Is it a coincidence that this highly political album is being released during the Democratic National Convention?*

D.E.: Well, we just wrote the music, and let the powers that be at the record label and our management decide when would be the best time for it to be released. The main reason is that there aren't any other metal records coming out right about now.

M.K.: *I just found it interesting that with the content of the album, you'd all be here in the city this week for its release.*

D.E.: Well, that was planned, because Dave (Mustaine) is taking an active role in the Rock the Vote issue and it just worked out good for him to be here during this time because there's a lot of media covering this whole thing and the Rock the Vote people wanted Dave to be active and on the scene and a part of it. But there's plenty for all of us to do in New York City, like talk to you, for instance...

M.K.: *Rock the Vote is a really big deal...*

D.E.: It is a really big deal because I think that basically

(Continued on Page 37)

become your friend and at last it will become your greatest enemy.

Skinny Puppy obviously puts on an extremely thought-provoking show...but will it be their last? Many rumors have circulated that the album titled "Last Rites" is exactly that. Cevin assured us that the only thing ending right now is their contract. This is the end of their record deal with Capitol/Nettwerk. He also said that since Ogre has straightened up, they are more unified, which has opened up more potential for collaborations, and they have some opportunities to do some film soundtracks. So, keep your chins up, fans, Skinny Puppy is not going to fade out...they will be back with new messages and new meanings.

A note for any animal rights enthusiasts: The members of Skinny Puppy are all vegetarians, and have explored the issue of anti-vivisection in previous shows. They also allow animal rights groups to set up booths at their concerts and there is almost always literature available.

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MEGADETH

(Continued from Page 36)

sh** rolls downhill, and for people like yourself and myself and our generation, we are the ones who will have to clean up the crap from all these old politicians that are pulling the maneuvers that they are. I think it is important for the younger generation to get involved. A lot of people just quit voting because they figure, "You know what, my vote doesn't count, so why the hell even vote?" But what a lot of people don't know, what Rock the Vote is about, is that we are the ones who are going to have to deal with this sh**, and the decisions that we make in the next few months are going to determine the outcome of our country for the next few years. Unless we step up to the plate, roll up our sleeves and get our hands dirty, we are basically just giving the power over to the people that have already caused all the corruption so far in the system. If we don't like the system, then we have to do something about it to change it. We can't just sit around and be fat and lazy and bitch about it.

M.K.: Back to the album, Capitol is calling this the best record of your career, what do you think, where do you go from here?

D.E.: Every album for us has been the biggest album of our career. If we ever took any other attitude than that, we'd be cutting off our nose to spite our face. I really like this album. It think it's the most accomplished record we've ever made from a songwriting sense and from a production sense and from us just being a well-meshed four-piece band for a change. The best thing that this record has is it has a lot of melodies, a lot of hooks, and it has great beats. When it comes down to anybody who is a music listener, if they give a sh** about anything more than that, then they are the true hardcore fans.

Megadeth will be touring in support of Countdown to Extinction in the fall. We will keep you informed about dates and places, and we'll be there to cover the show.

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Lobster Blues Festival Aug. 8

The Lobster Blues Society at the Jersey Shore will hold its annual LOBSTER BLUES FESTIVAL on Saturday, August 8 at the Manahawkin Elks picnic grove at 520 Hilliard Blvd. in Manahawkin, NJ. The gates open at 11 a.m. and the live music plays from noon 'til 7 p.m. The Festival will feature blues legends THE NIGHTHAWKS, Black Top recording artists DARRELL NULISCH AND TEXAS HEAT, the ever-popular FLAMIN' HARRY BAND, blues guitar master MIKE DUGAN & THE BLUES MISSION, and local favorites THE BLUES DOGS. Ticket prices are \$15 in advance and \$17 at the gate; children under 12 will be admitted free with parents.

During the afternoon, there will be a harmonica clinic conducted by Kevin Macgowan of Kevin's Harps in Bordentown, NJ., and a blues guitar workshop conducted by Mike Dugan of MCD music in Allentown, Pa. We will also have a booth selling records, tapes, and CDs by all of the performers, plus Lobster Blues Society merchandise. The Manahawkin Elks will sell food, soft drinks, beer, and cocktails at reasonable prices during the event.

The Elks picnic grove is a beautiful place, with a huge stage, many trees, picnic tables, restrooms, and free parking. It is easy to get to; just take the Garden State Parkway to exit 63, go 2 miles east on Route 72, get off at the Route 9 north exit, and turn right at the second traffic light on Route 9. This is Hilliard Blvd., and the Elks Club is one mile down on the left side.

Tickets can be purchased at Red Rocker Records in Manahawkin, Millers Inn in Tuckerton, Kevin's Harps in Bordentown, Crilley's Circle Tavern in Brigantine, ACRAT Compact Discs in Northfield, WZXL in Wildwood, Comly Bar in Northeast Philadelphia, Jason's Nightclub in Belmar, Tony's Tickets in Hammonton, the Rock Garden in Ocean City, or by calling the Society at 609-296-0659. Official sponsors of the Festival are IN TUNE MUSIC MAGAZINE, radio station WZXL -- 100.7 FM in Wildwood, and AT THE SHORE weekend entertainment guide.

For more information on the Festival or the Society, call Rick Almon, Director, at 609-296-0659.

PHOTOS AVAILABLE

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Concert Listings

VETERANS STADIUM

U2 September 2 & 3

SPECTRUM

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Second Show Added!

DEF LEPPARD August 14 & 15

NEW YORK ROCK 'N SOUL REVUE
*featuring Donald Fagen, Walter Becker,
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& Boz Scaggs* August 18

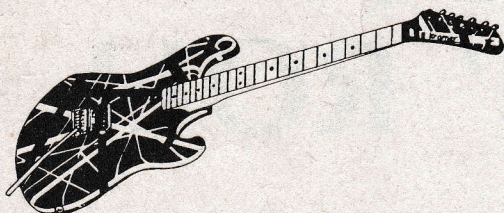
BRUCE SPRINGSTEEN August 28 & 29

MANN MUSIC CENTER

STEVE MILLER BAND
w/Curtis Salgado & The Stilletos August 4

JAMES TAYLOR August 8 & 9

ALLMAN BROTHERS BAND August 22



TOWER THEATER

BLACK SABBATH *w/Prong* August 8

THE BLACK CROWES August 19 & 20

THEATRE OF LIVING ARTS

SOPHIE B. HAWKINS August 12

HERSHEY PARK STADIUM

GEORGE THOROGOOD &
LITTLE FEAT August 11

BONNIE RAITT *with
Lyle Lovett & His Large Band* August 29

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